



AUTHENTIC TRANSCRIPTIONS
WITH NOTES & TABLATURE

Transcribed by JOFF JONES

ALICE COOPER TRASH

340



ALICE COOPER TRASH

- 6 POISON**
- 14 SPARK IN THE DARK**
- 22 HOUSE OF FIRE**
- 32 WHY TRUST YOU?**
- 41 ONLY MY HEART TALKIN'**
- 51 BED OF NAILS**
- 63 THIS MANIAC'S IN LOVE WITH YOU**
- 69 TRASH**
- 82 HELL IS LIVING WITHOUT YOU**
- 90 I'M YOUR GUN**

Words and Music by DESMOND CHILD,
ALICE COOPER and JOHN MCCURRY

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The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It features a melody with eighth and sixteenth notes, including a triplet of eighth notes. Above the first measure is a 'Bb5' label with a diamond symbol, and above the fourth measure is a 'D5' label with a diamond symbol. A slur connects the first two measures, and another slur connects the fourth and fifth measures. The bottom staff is a bass line consisting of a sequence of numbers: 8, 5, 7, 5, 9, 5, 5, 7, 5, 9, 7, 5, 7. The piece concludes with a double bar line and repeat dots.

B Verse
N.C. D(m)5

Bb5

F5

1. Your cruel
2. Your mouth

de - vice
so hot

Your blood
Your web

2nd time

2nd time

2nd time

w/ delay

C5

Gm(implied)

on D.S.

Eb5add9

like ice
I'm caught

One look (One look) could kill (Could

Your skin wet

P.M.

Bb5add9

D5

kill) My pain,
Black lace

your on thrill.
sweat.

P.M.

C

G(m)5

Eb5

Bb5

F5



C(m)5

Ab5

Eb5

Bb5

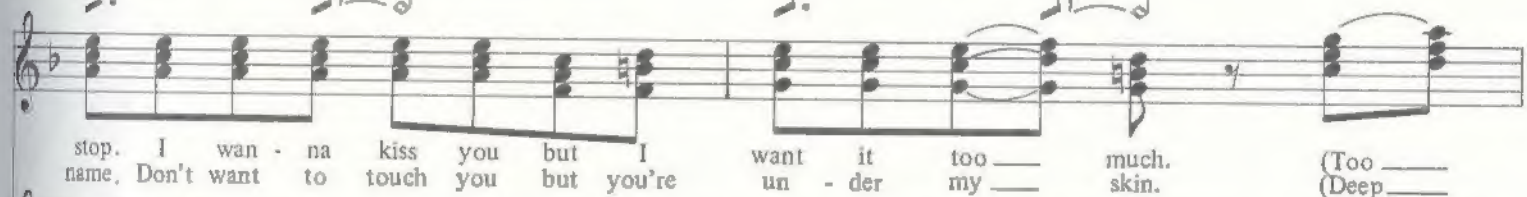


A(m)5

F5

C5

G5

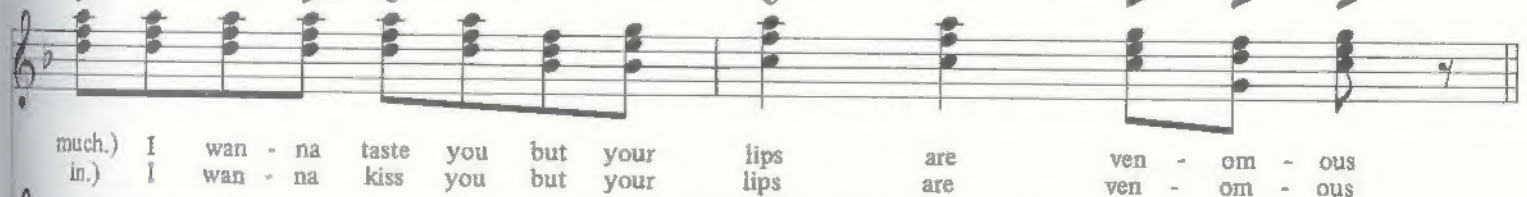


D(m)5

Bb5

F5

C5



Chorus
D(m)5

Bb5

F5

C5

cont. Fig. 1
D(m)5

Bb5

Fig. 1 poi - son. _____ You're poi - son run - in' thru _____

0 0 7 0 14 0 12 0 | 8 5 7 5 8 5 7

F5 C5 D(m)5 Bb5 F5 C5

_____ my veins. _____ You're poi - son. _____

11 10 12 10 12

D(m)5 Bb5 F5 C5

I don't wan - na break _____ these chains. _____

5 7 5 9 5 7 5 | 8 5 7 5 8 5 7 | 5 7 5 9 5 7 5

1. Bb5

To Coda

Poi - son _____

7 5 9 7 5 7 7 | 5

E Bb5 D5 Bb5 D5

(ah)

1/2 Full

scoop w/ bar

Bb5 D5 Bb5 D5

D.S. al Coda

(ah)

8va

Full

CODA G5 Bb5

Poi - son (Poi - son)

Gtrs. I & II 8va

I wan - na love you but I bet - ter not touch (Don't

touch) I wan - na hold you but my sen - ses tell me to

stop, I wan - na kiss you but I want it too much (Too

Full Full

20 20 20 20 (20)

The musical score is written for a voice and piano. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains the vocal melody and piano accompaniment. The vocal melody begins with a rest, followed by the lyrics "Poi" and "son." The piano accompaniment features a series of chords. The second system continues the vocal melody, which includes a "cont. vocal figure and ad lib" section. The piano accompaniment continues with a series of chords. The score concludes with a final chord.

8va -

10 13 12 13 10 13 10 13 10 13 10 10 10 10 19 18 20 20 (20) 18 20 18 20 18 20

The musical score for "The Rose Tree" is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style with eighth and quarter notes. Above the staff, there are several slurs and a "Fade out" instruction at the end. The second system is a piano accompaniment, consisting of two staves. The left hand plays a simple harmonic pattern, while the right hand plays a more complex pattern with many beamed eighth notes. Above the right-hand staff, there are several slurs and a "Full" instruction. The score is written in a clear, legible font, and the overall layout is clean and professional.

Spark In The Dark

Words and Music by
DESMOND CHILD and ALICE COOPER

Tune down 1 full step
♩ = 138 N.C.

Fig. 1

Gtr II

wavy vibrato

1. Oh... wel

A.H.

A.H.

*highly processed guitar

Verse
A N.C

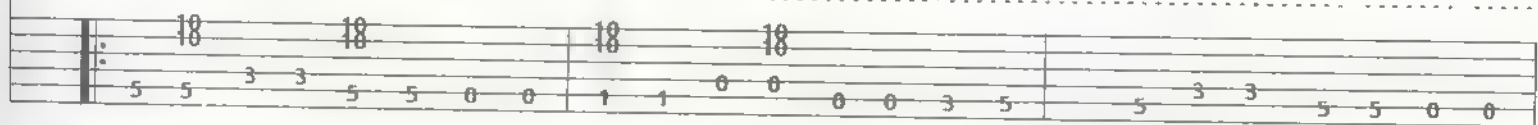


- come to the par - ty,
a - round mid - night,

it's — on - ly me and — you.
we'll be crawl - in' on the floor,



P.M.



*slight release of mute

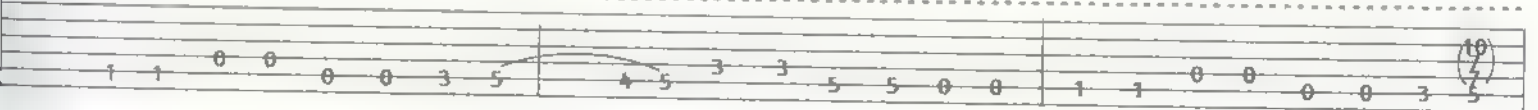


Tell the world — to go a - way, babe
Burn - in' with a fe - ver

and I'll tell —
and — yell



P.M.



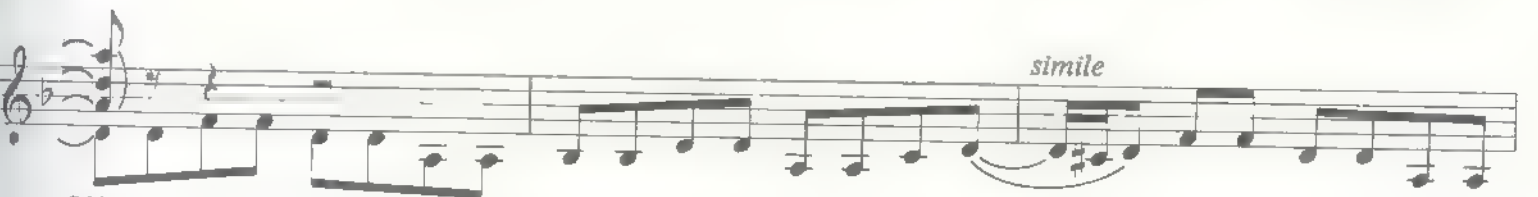
*release

*release

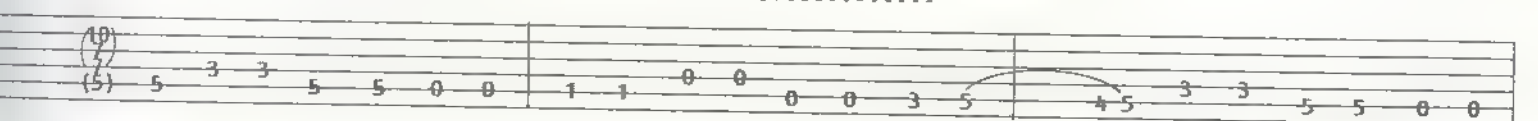


— you what to do.
- in' out for more.

Come — o - ver here and — kiss me —
But don't you write it in your — dia - ry,



P.M.



unison guitars

ba - by I _____ wan - na pull your _____ hair _____
Don't blab _____ it on the _____ phone _____

Turn ____ out ____
Cuz ____ if ____

_____ the lights and _____ hold me. _____ I wan - na touch you ev - 'ry - where
_____ your mom _____ and dad _____ find out they'll skin me to the bone

We don't need no body ba by.
 Now we don't need in struc tions ba by.
 8va on D.S.

G(m)5 A5

8va

Don't mat - ter where we sleep, don't mat - ter where we park.
 Don't mat - ter what you say, don't mat - ter what you do, (as)

(ah—) (ah—) *

(20) 20 20 20 5 3 0 3 3 3 3 5 3 3 5 5 5 7 5 5

*A.H.

B75 C5

A.I. we need is a spark, spark, spark in the dark
 long as me it is me and you in we got a

(ah—) 2nd time * (ah—)

6 6 6 8 13

N.C.

spark in the dark, just a lit - tle

A.H.

Solo (on repeat)

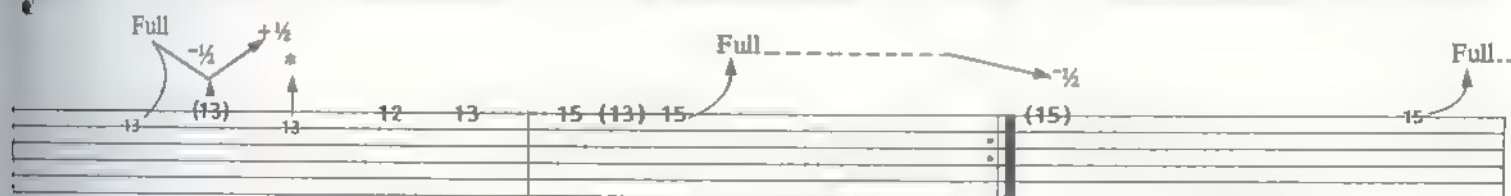
Full

(13) 12 13 12 10 (10)

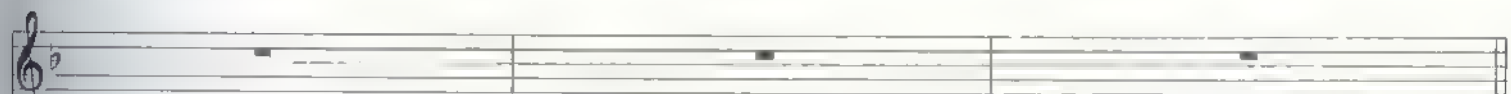


spark in the dark.

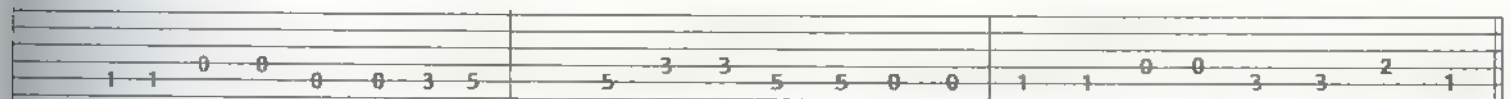
(yeah, 2. Oh yeah, come- yeah...)



*quick half step release



D.S. al Coda



♩ CODA

A5

C5

N.C.

C5

D5

Ah! Spark in the dark, just a lit - tle

Full 19 17

Full 15 13

Full 17 15

N.C.

C5

D5

spark in the dark. Don't mat - mat -

8va -

Full 17

Full 17

Full 17

*slightly under pitch

8va -

ter where we sleep, don't no mat - ter where we park. as

Full 2nd time 15

Full 20 17

Full 17 22

A(m)5

B5

ter where we sleep, don't no mat - ter where we park. as

A.H.

A.H.

A.H.

A.H.

5 7 3 5 7 9 7

C5 D5 Em

4 times

long we need is a spark, spark, spark in the dark...
 as it is me and you, we got a Spark in the dark,

A.H.

A.H.

8 10

7 7 5 5 7 7 7 7

last time

12

C B+ Em C B+ Fade out

just, just a lit - tle spark in the dark just a lit - tle (begin ad lib vocals)

8 8 7 7 7 7 5 7 6 7 5 5 7 7 7 7 8 8 7 7 7 7 5 7

w/ bar dive w/ bar

13 12 14 12 (12) (12) 12 quick return

House Of Fire

Words and Music by DESMOND CHILD,
ALICE COOPER and JOAN JETT

mm  = ca 126

House of fire _____ House of fire _____ Yeah!

Gtr II

TAB

Gr. I E5 B5 F#5 E5 B5 F#5 p.s. *Al - right!*

Gr. II

Full

$\frac{1}{2}$

$\frac{1}{4}$

[illegible]

2 guitars

**

5/4 (5/4) 1/4 2/2 2 4 2 2/2 4 1/2 1/4 2/2 2 4 1/2 (4/4) 2/2

{0}

****bend less than a quarter tone**

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Verse (implied harmony)

E5

B5

F#5

Let's build a house of fire, _____ ba - by,

1st time

E5 B5 F#5 E5 B5

not one of wood or stone. _____ Walk thru my door of de-sire, _____

1st time

F#5 E5 B5 F#5

ba - by. Come on in and make it your home.

2 2 (2) 2 0 7 7 7 7 2 2 2 0 1 2 2 0

2 4 4 4 2 4 (4) 2 4

1/2 Full

E5 B5 F#5

Don't need a win - dow to watch you, ba - by.
We ain't got - ta pay rent now, ba - by.

7 7 7 7 2 2 2 0 1 2 2 (3) 2 0

1st time

rake - , 1/4 1/4

9 10 9 10 9 10 9 10

*rake and shake

E5 B5 F#5

Don't need no roof o - ver head.
No land - lord to throw us out.

2nd time

E5 B5 F#5

Don't need no key to un - lock — you, ba - by.
I wan - na play in your gar - den, ba - by.

2nd time

Chorus

Db

Bbm

Ab

Db

Gb

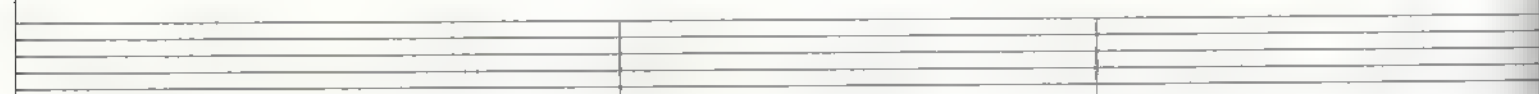
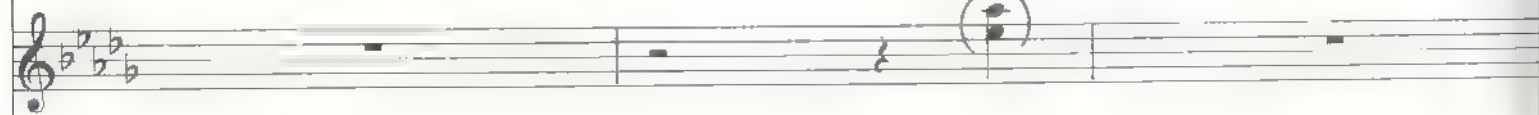


Build-ing a house of fire

bab - y,

build-ing it with a love,

2nd time



Ab

Db

Bbm



We are build-ing a house of fire

ev - 'ry time we

2nd time



barely audible



** x's represent muted bass notes



*emphasize upper strings

Ab5

1. E5 B5

2nd time

touch. We are House of fire

$\frac{1}{2}$ $\frac{1}{2}$

2nd time

Full Full

F# E5 B5 F#sus4 F#

House of fire.

1st time 1st time

$+\frac{1}{2}$ $+\frac{1}{2}$

2. Db Bbm Ab5 Db Gb

Build-ing this house_ to - geth - er ba - by. Stand-ing on so - lid ground.

Detailed description: This musical notation is for the second ending of the song 'Solid Ground'. It is written on a single staff in a key signature of two flats (Bb and Eb). The notation consists of two measures. The first measure contains a whole note chord (Db) followed by a half note chord (Bbm), and then a half note chord (Ab5). The second measure contains a whole note chord (Db) followed by a half note chord (Gb). The lyrics 'Build-ing this house_ to - geth - er ba - by.' are aligned under the first measure, and 'Stand-ing on so - lid ground.' are aligned under the second measure. The lyrics are written in a simple, sans-serif font.

A musical score for the song "We are building a house of fire". The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo/mood is indicated as "A.H. feedback". The lyrics are: "We are build - ing a house of fire_". Above the staff, there are two chord symbols: "Ab" at the beginning and "Bbm" above the phrase "build - ing". A bracket connects the "Bbm" symbol to the first measure of the phrase "build - ing". Below the staff, there is a note: "* x's indicate muted bass notes". In the notation, the word "fire_" has a long horizontal line extending from its end across the rest of the staff.

The second system of the musical score for "The Sound of Silence" by Simon & Garfunkel. It features a treble clef and a key signature of one flat (Bb). The melody continues with the lyrics "that you can't tear down". Above the staff, there are two sets of chords: Gb5 and Ab5. The notation includes various musical symbols such as notes, rests, and bar lines. A large, light blue oval highlights the section of the score corresponding to the lyrics "that you can't tear down".

The second system of musical notation continues the piece. The treble clef staff features a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody is composed of eighth and quarter notes, with some measures containing beamed eighth notes. Above the staff, the notes E5, B5, and F#5 are indicated with vertical lines and dots. The bass clef staff contains a sequence of numbers (16, 14, 16, 17, 14, 17, 16, 14, 16, 14, 16, 14, 17, 14, 17, 19, 17, 19, 19, 17, 19) representing fret positions. Above these numbers, there are arrows and labels: a 1/2 note symbol, a 'Full' label, and a '1/2' label. The system concludes with a double bar line.

E5

F#5

Brick by brick the flames get high - er. Build it strong with our

P.M.

gradual release of mute

Db

Bbm

Ab

de - sire.

Build - ing a house of
Build - ing this house of

fire, ba - by
fire, ba - by

1st time

Build - ing it with our
Stand - ing on so - lid

love.
ground.

We
We are are

build - ing a house
build - ing a house

of

fire
fire

ev - 'ry
that you

time
can't

we
tear

* x's indicate muted bass notes

Ab

touch.
down.

Ba - by, we are

1st time

p.s.

Full

Full

Full

2nd time

Full

Eb

Cm

Bb

Build - ing a house of fire,
Build - ing this house to - geth - er

ba - by.
ba - by.

Eb

Ab

Bb

Eb

Build - ing it with our love.
Stand - ing on so - lid ground.

We are build - ing a house of fire
We are build - ing a house of fire

Cm

Bb

Fade out

ev - 'ry time we
that you can't tear

touch.
down.

We are

Why Trust You ?

Words and Music by
DESMOND CHILD and ALICE COOPER

Tune up ½ step

B A D B A B A D B B5 A5 D5 B5 A5 B5

2nd string not audible at times

A5 B5 A5 D5 B5 A5 B5 A5 D5 B5 A5 B5 A5 D5 B5

Aw — you

Gtr. II

T T T T T

*scoop with forearm

Verse B5

A5

* x's indicate muted bass notes

come on strong with a great big smile but your teeth are as sharp as a way
come to me all tear - y - eyed with your big tail tail as a way

E5

cro - o - dle. You pro - mise me the moon and the stars and the sun, but you
up in the sky. Beg - in' on your knees for a - noth - er chance, but

P.S. (Rhythm 2nd time)

P.S. immediate dive w/bar

G5

nev - er did no - thin' for an - y one. Can't
ev' - ry - bod - y knows that's a song and a dance. Yeah, there

insert riff

P.S. x

2nd time

A.H.

Full

pick with thumb creating random overtones with forefinger of right hand

The image shows a musical score for the song "Straight in the Eye" by The Beatles. It includes a vocal line, a guitar line with harmonics, and a bass line. The guitar part is written in treble clef with a key signature of two sharps (F# and C#). The bass line is in bass clef. The score is divided into three systems. The first system has a vocal line with lyrics and a guitar line with a "B pedal" instruction. The second system has a guitar line with "A H. 15ma" (15th harmonic) and "A.H." (Artificial Harmonic) markings. The third system has a guitar line with "2nd time" and "A.H." markings. The bass line is written in a simplified style with numbers 1-4 and 7-9.

System 1:

Vocal: look me in the face or straight in the eye I'd buy the mo-vie rights to your
used to be a time when you were the best. You had the fast-est tongue

Guitar: B pedal

Bass: 4 4 2 7 4 2 4 2 4 2 4 7 4

System 2:

Guitar: A H. 15ma -
A.H.
D# C# D#

Bass: 9 7 7 7 9 7

System 3:

Guitar: 2nd time
A.H.
D# C# D# F

Bass: 7 9 7 7 7 9 7

Technique: Harmonics produced by right hand thumb and forefinger near bridge pickup

al - i - bi. I won - der how low you will go. I
in the west. You gave a look and a line like no - bod - y else. You

*A.H.
*aforementioned picking technique
A.H.

7 7 9 7 7 7 9 9 11 9 9 11 9 9 9 9 11 9

2nd time *A.H.
A.H.

(7) 7 9 7 7 9 7 11 9 9 9 9 9 9 11 9 9

G5

F#m

won-der how—high your head—will blow.— You're a psy-cho-path-ic li-ar, your
try to sell the Bi-ble to the Dev-il him-self.— You sad-dis-tic lit-tle li-ar, you're

barely audible

simultaneous inaudible riffs

w/ bar

Harmonics filter in

2nd time

A.H.-----

soal is on fire.— You're bluff-in' with noth-in' while the stakes are get-tin' high-er
walk-in' on the wire. You're bluff-in' up with noth-in' and the bulls are get-tin' high-er

w/ bar -----

barely audible

Chorus B5 A5 D5 B5 A5 B5 A5 D5 B5 A5

Why trust you? You

4 2 2 7 4 4 2 4 2 7 4 2

D5

ne - ver made a dream come true.

E5 D5 G5 E5 D5 E5 D5 G5 E5 G5

Why trust you? Give me one

8 8 7 12 8 8 7 8 7 12 8 12

good rea - son, one good rea - son why
 A.H.
 descending left hand creates overtones
 as right hand maintains tremolo
 A.H.
 (0)
 feedback: G

descending left hand creates overtones
as right hand maintains tremolo

A.H.

$$-\{0\} =$$

feedback:G

The musical score is written for guitar and piano. The guitar part is in the key of D major (indicated by two sharps) and 4/4 time. It features a series of chords: 1. B5, A5, D5, B5, A5, B5, A5, D5, B5. The piano part is in the same key and time, with lyrics "Well, you" under the first staff. The piano part includes a melody line with a dashed line indicating an octave shift (8va) and a bass line with a series of eighth notes and a final measure with a diamond symbol containing the number 9.

2. B5 A5 D5 B5 A5 B5 A5 D5 B5

— trust you —

Gtr. I

Gtr. II

(9)

Solo

B5 A5 D5 B5 A5 B5 A5 D5 B5 D5

8va

A.H. 15ma

separate track

18 18 18 18 3 3 2 4 3 4 9 8 7 10

1/2 1/2 1/2 Full

E5 D5 G5 E5 D5 E5 D5 G5 E5

w/ bar w/ bar barely audible P.M.--

7 10 9 8 7 9 8 6 9 10

random dives *rhythms indicate point of attack

G5 A5 15ma

P.M. A.H.

12 9 10 12 9 10 12 9 10 12 9 11 12 9 11 12 9 11

(9) 7

B5 A5 D5 B5 A5 B5 A5 D5 B5

1/4 1/4

7 9 9 9 9 9 9 9 11 12 14 11

D5

Full

12 11 14 12 11 12 14 12 11 12 14 11 16 16 14 16 16 15 16 15 14 16

E5 D5 G5 E5 D5 E5 D5 G5 E5
 Full 15 17 17 15 17 16 15 14 16 (16) 15 15 15 12 12 12 Full 15
 G5
 Full (15) Full 17 17 17 17 17 (17) (17)
 F#(m)5 14
 noose is get - tin' tight - er, your face is turn - ing white and you can
 w/ bar
 (17) (17) (17)
 E5
 stuff it up your muff - in and go stick it in the fire.
 22 19 19 22 19 19

Chorus A cappella w/ drums

Why trust you? You nev - er made a dream.
(ad lib vocals over chorus)

*E5
come true. Why trust you?
*inaudible rhythms begin to filter in

G5 A5 B5 A5 D5 B5
One good rea - son, one good rea - son why trust you?

A5 B5 A5 D5 B5 D5
You nev - er made a dream.
w/ bar

(7 10)7 (7)

E5 D5 G5 E5 D5 E5 D5 G5 E5
come true. Why trust you?
inaudible riffs

G5 A5 B5 A5 D5 B5
One good rea - son, one good rea - son. Why trust you?
4 times

A5 B5 A5 D5 B5
Why trust you?

Only My Heart Talkin'

Words and Music by B. ROBERTS,
A. GOLDMARK and A. COOPER

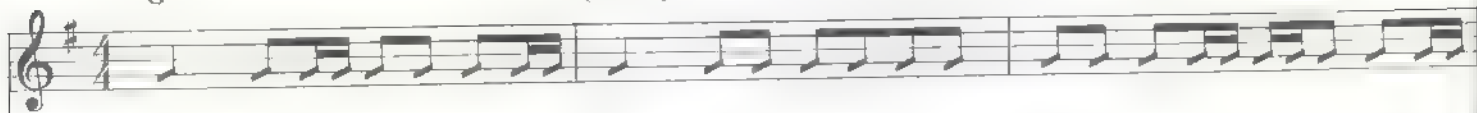
Folk rock ♩ = ca 76

acoustic

G

C(add 9)

G



TAB

(
3
0
0
0
*)
(2)
3

(
3
0
0
0
3

(
3
0
0
0
3

*note usually doesn't sound but should be fingered

distortion



slight scoops

TAB

3

3

14 1/2

15

15

15

15

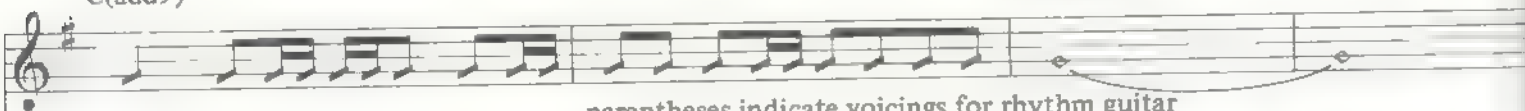
15

18

C(add9)

Em

C(add9)

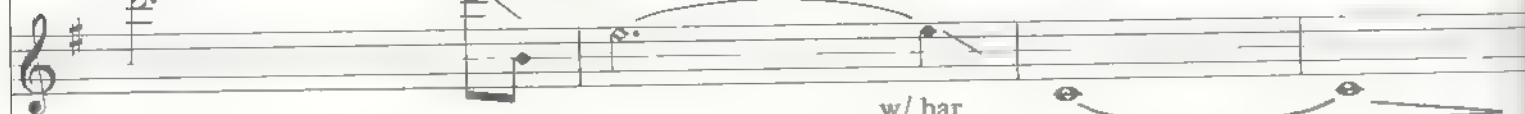


parentheses indicate voicings for rhythm guitar

(
3
0
0
3

(
0
0
0
0
3

(
3
0
0
3



15 ma

w/ bar

10

(10)

5

5

(5)

3

Verse

G Gmaj7 Em Em7

An - y - bod - y's dream can fall a - part.
Ev - 'ry time I take it to the edge.

An - y - bod - y's mask can break. _____
Ev - 'ry time I'm so a - fraid. _____

let ring

2nd time

G Gmaj7 Em7

Could - n't tell you how I want - ed you.
Don't you know I cry my eyes out, babe,

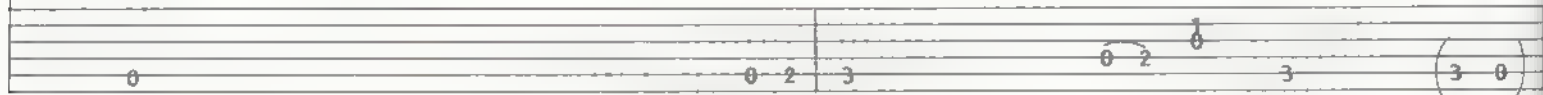
E - nough to make you want to stay. _____
Ev - 'ry time you look a - way. _____

in unison with electric

Am

C

I ne-ver said the words out loud, — guess I could - n't get 'em straight. —
 Oh, I al-most dropped a tear, — but I caught it just in time. —



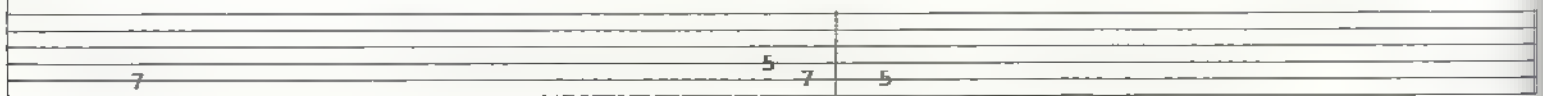
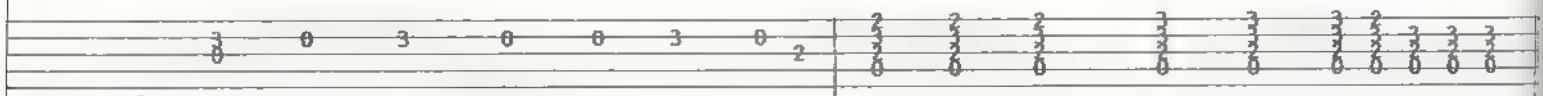
Em7

D

Dsus4

D

Ba - by give me one__ more chance__ be - fore you walk__ a - way. _____ It's
 I'd say those things you wan-na hear__ if you'd help me, help me, help me try. _____



Chorus

G C G

on - ly, on - ly, on - ly, on - ly my heart ____ talk - in'. Yeah, ____ it's on - ly, on - ly, on - ly, on - ly my heart.

C Am D G Em

talk - in'. Say - in' things I ne - ver thought I'd say, can't you hear me knock-in'?

acoustic

Am D7 G Em

I tried to fool you but it would - n't play, cuz my heart____ is talk - in' It's

acoustic

Am C


talk - in'. Aw, ba - by it's talk - in', talk-in' to you.

1. G Gmaj7 Em7 2. G

Twin lead

Gtr. II

Interlude



Well, I don't wan-na hide a - way.

G Eb

Chorus A



on - ly, on - ly, on - ly, on - ly my heart — talk - in'. Yeah, — it's on - ly, on - ly, on - ly, on - ly my heart —



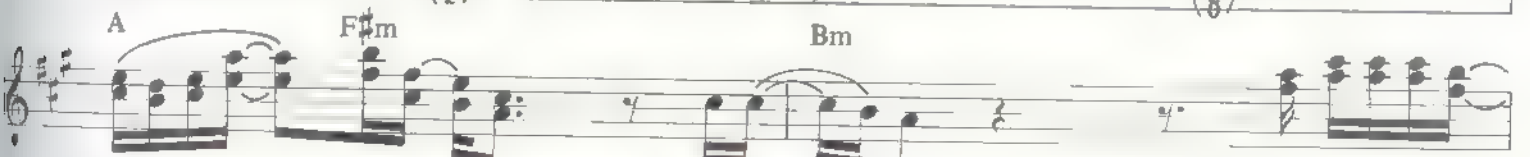
— talk - in'.

Say - in' things I nev - er thought I'd say.



Can't you hear — me knock - in'?

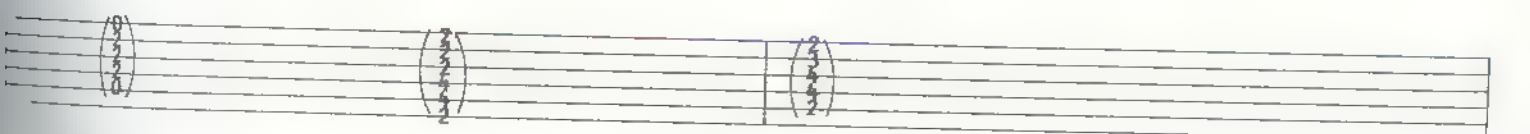
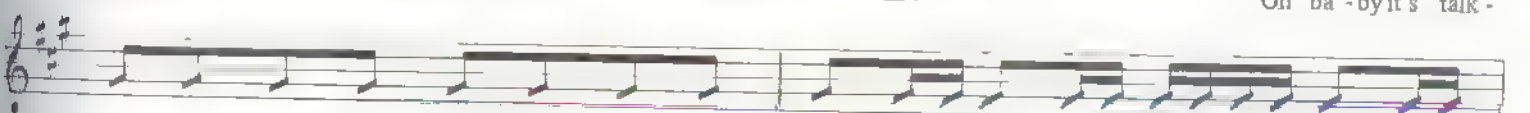
I tried to fool you but it would - n't play, cuz my



heart — is talk - in',

it's talk - in'.

Oh ba - by it's talk -



A D

heart that does the talk - in' talk-in' to you.

8va

separate track

22 22 9-10 11 9-11

F#m D

Oh, talk-in' to you. (call and response ad lib vocals to fade out)

inaudible riffs continue

10-12 (2 3 2 0)

A D

(9 3 2 0) (2 3 2 0)

A D Dsus2 D Dsus2 D Dsus2 D Dsus2 D

(9 3 2 0) (2 3 2 0) (9 3 2 0)

F#m E D Fade out

(2 3 2 0) (2 3 2 0) (2 3 2 0)

Bed Of Nails

Words and Music by DESMOND CHILD,
ALICE COOPER and DIANE WARREN

Tune down $\frac{1}{2}$ step
♩ = 76 approx.

N.C.

G pedal

A.H. 8va

** P.S.

**conglomeration of pick scrapes

*16 14 16 16 21 16 14 20 18 14 14 18 14 14 16 14

*frets of upper track fall on same strings
(implied changes)

Bm Bm/A Gma7 F#m Em G F#

rap not in sync with music

Spoken: I love why you hurt me. My tears of the wired. Your thoughts would draw my plan for a cruise in vain

Gtrs. I & II

continuous backdrop of scrapes, dives and bends

Bm Bm/A Gma7 F#m Em G F#

My pals in the pale moon shine above us. My canned pleasure in pain is slowly vanished. When you sink deeper and deeper into a void you are venomous love.

Bm Bm/A Gma7 F#m Em G F#

F#

Double time feel ♩ = 138

Bm7

E - yeah

P.S.

drums set up new tempo for 3½ measures

*The thumb holds the bass note when Bm7 appears in this song.

G5

Bm7

*unintentional

Bm7

G5

w/ bar pre-scoop

18

(18)

7

18

7

18

7

9

Bm7

Yeah, —

Verse
N.C.

we're gon - na fight. We do it ev - 'ry night Ba - by when you scratch you
we're gon - na kiss Then we're gon - na say dir - ty lit - tle words on -

*8va

2nd time

*A.H. produced by nail of middle finger on picking hand

know I'm gon - na bite. You can make me die. I can make you cry. Op -
ly lov - ers say. Rock in' thru the night, roll in' on the floor. When.

(8va)

8va ---

Bridge (chords implied) --

Em F#m

po - sites at - tract, that's the rea - son why No one else could make
 they hear us scream-in' they'll be break-in' down the door, Ah

8va

8va

P.M.

(7) 7 5 5 7 (M) 9 9 7 9 9 12 0 0 0 0 2 2 2 2

(chords implied) --

Em F#m

G A Bm7

you feel like I do I do I do. No one e - ver goes.
 Ah Ah Ah Ah

(2nd time)

P.M.

P.M.

3 3 3 3 5 5 5 5 7 7 7 7 7 7 7 7 0 0 0 0 2 2 2 2

To Coda

G A F#5

as deep in side you, as I do, ba - by.
 Ah Ah Ah

(on D.S. only)

P.M.

(11) (11) (11) (11) (9) (11) (11) (11) (11) (11) (11) (11)

3 3 3 3 5 5 5 5 (6) 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Chorus

B(m)5 G5 A5 B(m)5 G5 D5 A5

Our love is a bed of nails. Love hurts good on a bed of nails. I'll

B(m)5 G5 A5 B(m)5 G5

lay you down and when all else fails, I'll drive you like a hammer on a bed of nails.

P.S.

1. Bm7 G5

18 7 18 7 18 7

*slightly under pitch

7 7 7 7 7 7 7 7 7 7 7 7 7 6 5 3

Bm7(implicit)

Yeah. A.H. A.H. First

Sounding pitch: A# Sounding pitch: D#

A.H. A.H.

*slightly under pitch **A.H. 15ma above principal note

3 5 6 7 7 7 7 7 7 7 7 7 7

2. Bm7 G5

Bed of nails, — bed of nails, — I'll

Bm7

drive you like a ham - mer on a bed of nails —

Bm7 G5(implied)

Ow, ow, ow, ow, ow. — Gon - na

Bm7

drive you like a ham - mer ba - by, put me in your slam - mer, oh yeah —
 (ow) (ow, ow) (ow)

less audible

Solo

Bm7

G5

8va

Full

Full

Full

$+\frac{1}{2}$

Sounding pitch: G#
A.H.

*A.H. 15ma above principal note

Bm7
8va

Full 3 Full 3 Full 3 Full Full

19 22 19 21 19 22 19 21 24 19 24 22 19 21 22 19 22

(21)

7 7 7 7 7 7 7 7 7 7 7 7 7 6 5 3

8va

11:8

D.S. al Coda

Full

19 22 19 22 19 22 19 22 19 22 19 22 21 19 22

(22)

3 5 6 7 7 7 7

CODA
N.C.

Our love is a bed of nails.

overtones filter in

G5

D5

A5

B(m)5

G5

Love hurts good — on a bed of nails I'll lay you down — and when

A5

B(m)5

G5

all else fails — I'll drive you like a ham-mer on a bed of nails. —

B(m)5

G5

A5

B(m)5

G5

D5

(B)

Our love — is a bed of nails. — Love hurts good — on a
*passing bass note

A5

B(m)5

G5

A5

B(m)5

bed of nails. I'll lay you down — and when all else fails, — I'll

G5

drive you like a ham - mer on a bed of nails — Ow!

12 12 12 12 12 12 12

Bm7 G5

Bed of nails, — (damn — a) bed of nails. — I'll

The first system of the musical score features a vocal line, a guitar line, and a bass line. The vocal line has the lyrics "Bed of nails, — (damn — a) bed of nails. — I'll". The guitar line includes a solo with a "Full" instruction and a fret number of 14. The bass line has a walking bass pattern with fret numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Bm7

drive you like a ham - mer on a bed of nails. —

The second system of the musical score features a vocal line, a guitar line, and a bass line. The vocal line has the lyrics "drive you like a ham - mer on a bed of nails. —". The guitar line includes a solo with a "Full" instruction and a fret number of 10. The bass line has a walking bass pattern with fret numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

* Bm7

G5

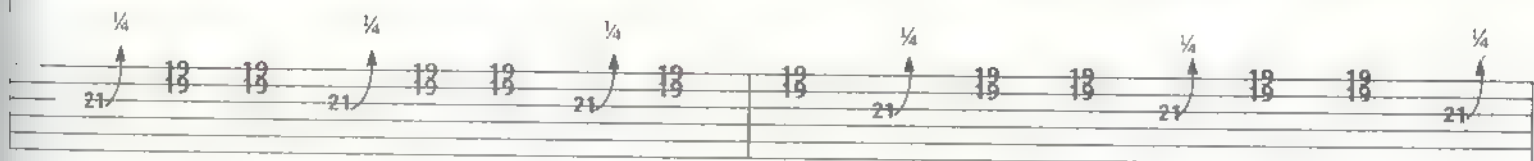


*Rhythm guitar cont. previous 4 bar pattern

Bm7



8va



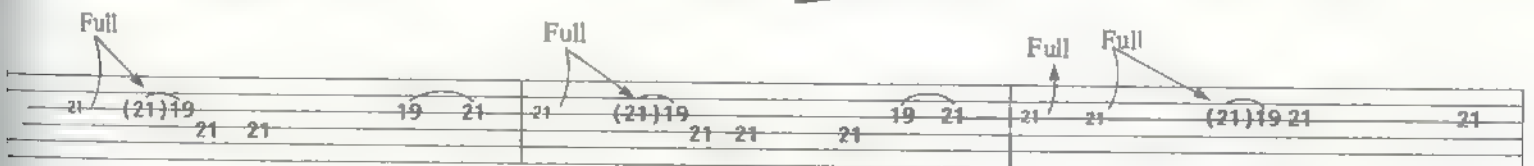
Bm7

G5

Bm7



8va



Bm7

G5



bed of nails.

Ow, ow,

ow, ow,

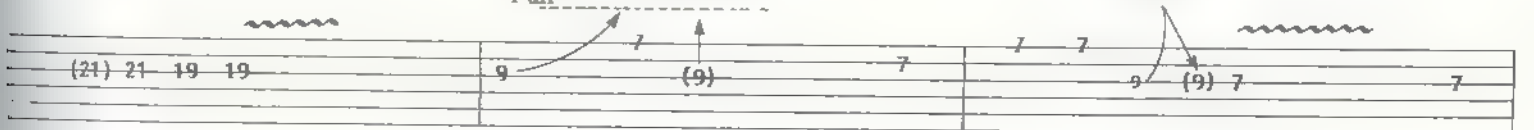
ow,

I'll



Full Hold bend

Full



Bm7

drive ya, drive ya, drive ya, drive ya, drive ya, drive ya, drive drive

Full Full Full Full

(7) 9 7 9 7 9 7 9

Bm7 G5 Bm7

Our love is a bed of nails. Drive you like a ham-mer on a

yeah not clear

11 18 11 11 18 11 10 10 10 10 7 9 7

Bm7 G5

bed of nails. Ow, ow, ow, ow, ow,

8va

Full Full Full Full Full

9 19 21 19 21 21 19 21 13 13 21 13 21 13 13 21 13 13 19

Bm7 Fade out

drive ya, drive ya, drive ya, drive ya, drive ya, drive ya, drive ya, drive ya.

8va

Full

19 22 21 19 22 19 22 19 18 19 17 18 19 17 18 19 17 18 19 17 18 19 17

This Maniac's In Love With You

Words and Music by DESMOND CHILD,
ALICE COOPER, TOM TEELEY and BOB HELD

Steady Groove ♩ = 104

Intro

B5

C#5

D#5

E5

B5

C#5

Intro

TAB

11 11 11 9

*notes squeal a bit due to extreme distortion

TAB

B5 C#5

D#5 E5

B5 C#5

B5 C#5

D#5 E5

Full

(9)

9 12 11

*cont. same voicings

*string noise

B5 C#5

B5 C#5

D#5

E5

B5 C#5

Full

Full

Full hold bend

T

(15)

**w/ bar

Rhythm Guitar

*unintentional note

**continue to trill w/ dive

Verse F#5

E5

B5

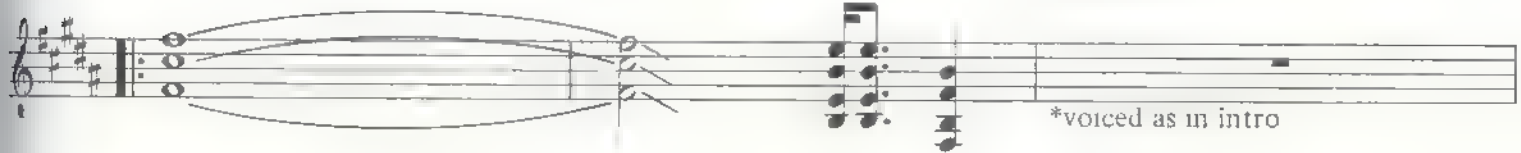
*B5 C#5

D#5

E



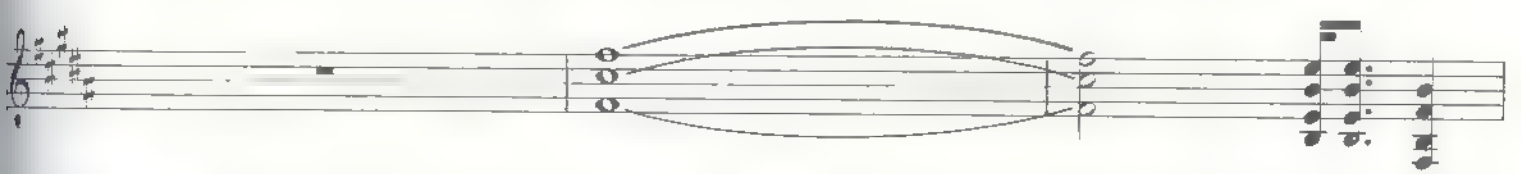
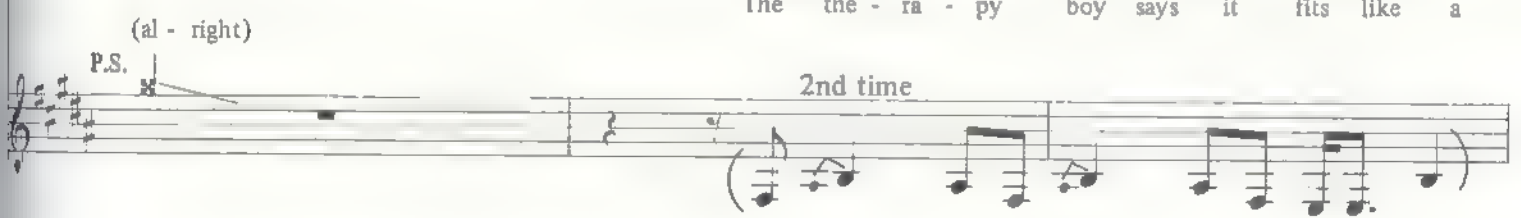
I used to be (used to be) so in con - trol.
My heart has been strapped in a straight jack- et love.
(Our love)



*voiced as in intro



But re - al - i - ty (al - i - ty) is los - ing its
The the - ra - py boy says it fits like a



B5

C#5

D#5

E5

B5

C#5

hold.
glove.

(Our love)

(al - right)

Now
I'm20 $\frac{1}{2}$

18 16 18 16 18 18

18

(18)

Bridge (implied changes)

E

B

F#

I don't know where to be gin.
cross - ing the line in my brain.Just
The

2nd time

7

5

7

6

7

9

(9)

E

B

F#

G

D

look at the state that I'm in.
line be - tween plea - sure and pain.My mind is in to - tal de -
It takes all I've got to slr

7

5

7

6

7

9

10

7

8

10

9

10

A

G

D

E

cay.
vive.I'm com - in' to take you a - way.
This mad - ness will eat me a - live.

rap' There's

2nd time

w/ bar

12

5

5

3

5

5

5

(9)

7

(7)

even dive over 2 beats

Chorus

B5 C#5 D#5 E5 B5 C#5



no-thing more that I can do (This man - i ac's in love with you) Your

*same voicings as intro

B5 C#5 D#5 E5 B5 C#5



big-gest fear has just come true (This man - i ac's in love with you)

B5 C#5 D#5 E5 B5 C#5

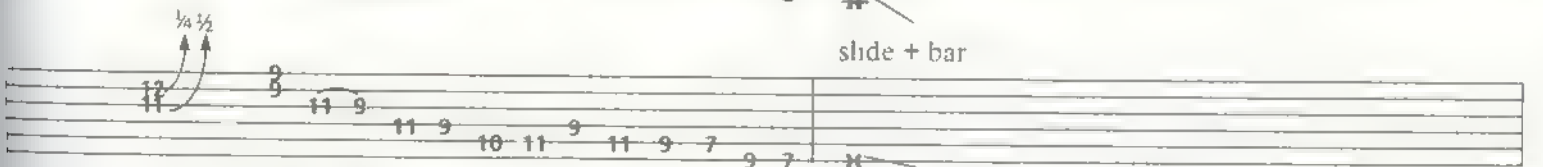


no-thing more that I can do (This man - i ac's in love with you) Your



1/4 1/2

slide + bar



*On D.S. use this riff when appropriate

B5 C#5 D#5 E5 B5 C#5

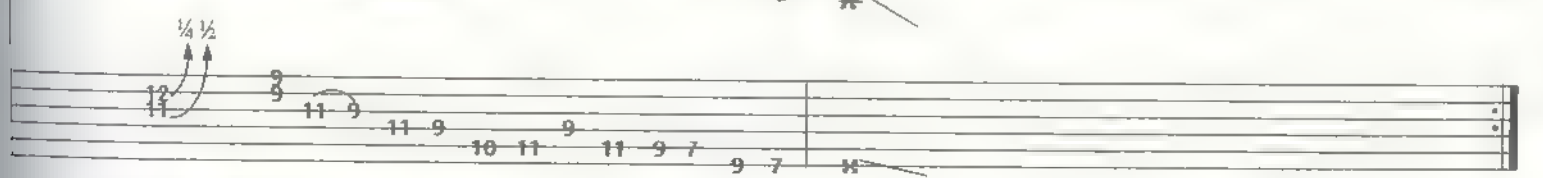


Repeat Chorus and Fade

big-gest fear has just come true (This man - i ac this man - i ac)



1/4 1/2



(Implied changes)

G#m F#A# E/B B D#



(11)

*pick-up note to solo

Mini-solo

B5 C#5 D#5 E5

B5 C#5

Full

*overdrive squeal

(Implied changes)

G#m

F#/A#

E/B

B/D#

Twin Lead

B5 C#5 D#5 E5

B5 C#5

w/ 3 bar

Full

w bar

Full hold bend

3

3:2

*use same voicings as intro

**target pitch

Guitar Solo

Chords: B5, C#5, D#5, E5

Scale: E major (E, F#, G, A, B, C#, D)

Time Signature: 4/4

Tempo: Moderato

Key Signature: One sharp (F#)

Staff 1: B5, C#5, D#5, E5

Staff 2: Full

Staff 3: Full

Staff 4: P.M. (Pickup)

Staff 5: 3:2 (subdued)

Staff 6: 8va

Staff 7: 18, 20, 18

Staff 8: 24, 24, 9, 24, 24, 24, 24, 24, 9

Staff 9: Tap w/ pick

Staff 10: B5, C#5

Staff 11: D.S. and repeat choruses to fade

Staff 12: Full

Staff 13: 8va

Staff 14: 21, 21

Staff 15: 24, 24, 24, 24, 24, 24, 21

Trash

Words and Music by DESMOND CHILD,
ALICE COOPER, MARK FRAZIER and JAMIE SEVER

Intro

E7+9 (implied tonality)

*noise from shifting of positions

E D/E E

Verse E5

It ain't the way you crawl _____ a cross the cat house _____
 It's not the way you dress _____ when you socialize _____

2nd time

E D/E E

floor (aw, those eyes _____)

5 7 0 7 5 9 9 9 9 7 5 7 5 7 0 7 5 (5) 9 9 9 9 (9) 7 5

*heavy muting raises pitch nearly 1/2 step

E5

It ain't the way you curse me when you slam the
It ain't the dia - mond rock or the Rolls you drive

E D/E E

huh, bed - room door. _____

Chorus D F D/E

It ain't the way you sweat me for a hand - ful of ea - sy cash..
 Oh, you can walk the streets with all your up-town flash, _____

1st time only

E7+9 (implied)

Trash.

(you're

Yeah! such trash.)

1st time only

1st time

2nd time only

*behind the nut bend

Interlude

A5

D/A

A5

I love the way you look. You're such a high class

E 7+9 (implied tonality)



tramp. —

(huh)
rap on D.S. (I like a tramp. —)



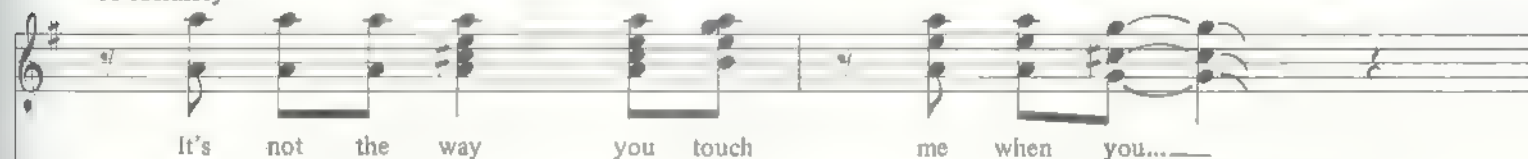
let ring —

let ring —



*overtone filters in

A tonality



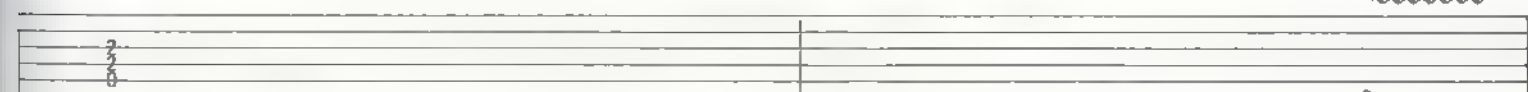
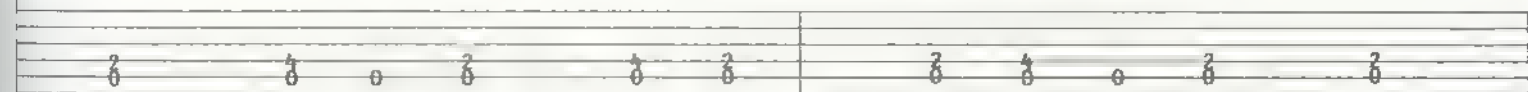
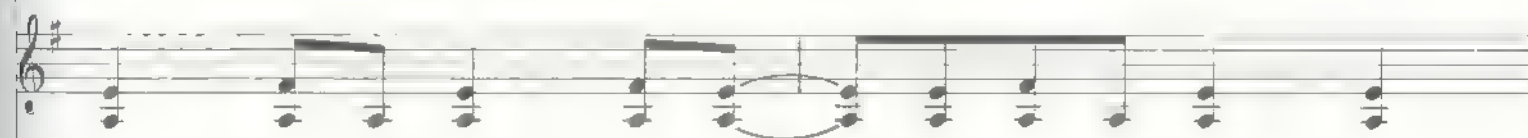
It's not the way

you touch

me

when you... —

on D.S. (whew!)



[illegible]

A tonality

The musical score is written for a vocal melody and guitar accompaniment. The key signature is one sharp (F#), indicating the key of D major or A minor. The time signature is 2/4. The vocal melody is written on a single staff with lyrics underneath. The guitar accompaniment is written on a single staff with chords indicated by numbers 1-6. The guitar solo is written on a single staff with a melodic line and a final chord indicated by a circled 3.

You're dad - dy's dream, you're a peach in cream and you're

Gtr. III

on D.S.

The first system of musical notation for 'The Little Boat' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. There are two wavy lines above the staff, indicating a tremolo or a specific performance technique. The notation is simple and suitable for a young child to play.

at

let ring

let ring

()

~~(θ)~~

(A) (A)

on D S,

f

2

$$T = \frac{1}{2} \left(\frac{1}{2} \right) \left(\frac{1}{2} \right)$$

1

4

2 121 121 21

The musical notation shows the final measures of the piece. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of several eighth and quarter notes, ending with a quarter note on G4. The bass line is mostly whole notes, including a B2 whole note and a G2 whole note. The piece concludes with a double bar line and the instruction "To Coda" with a Coda symbol.

B7

To Coda 

But

where

YOU

hit

the sheets

Note

1004

Figure 1

2 2 4 2 2 2 (4) 2 2 2 2 2

$$\begin{array}{ccc|c} 2 & & 2 & \begin{pmatrix} 2 \\ 1 \\ 1 \\ 2 \end{pmatrix} \\ 2 & & & \\ 0 & 2 & & \end{array}$$

E7+9 (implied)

Trash. _____

T -

Trash. _____

Yeah, _____ you're

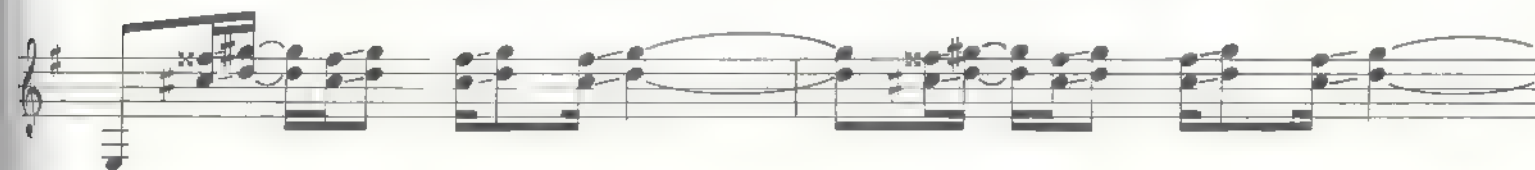
Trash

E7

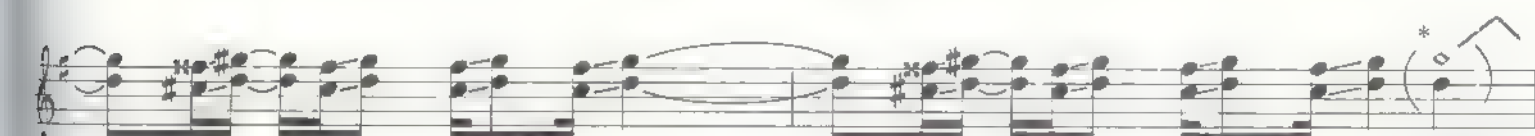


Come on ma - ma.

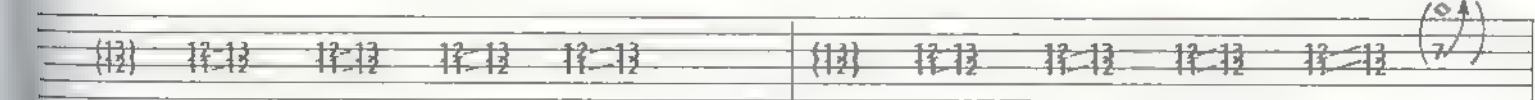
Let me climb on board



Owl



pickup
to solo
A.H.
Full



*A.H. 15 ma above principal note



finger noise

The main musical score consists of three systems of staves. The first system has a treble staff with a melodic line featuring triplets and 'Full' markings, and a bass staff with a corresponding line. The second system continues the bass line with various fret numbers and a 'Full' marking. The third system features a treble staff with a melodic line and a bass staff with a line of fret numbers. The score concludes with a final measure in the bass staff.

⊕ CODA F 7

continue with ad lib vocals and fade

The CODA section is divided into three systems. The first system shows a treble staff with a melodic line and a bass staff with a line of fret numbers. The second system continues the bass line with various fret numbers. The third system features a treble staff with a melodic line and a bass staff with a line of fret numbers. The section concludes with a final measure in the bass staff.

Hell Is Living Without You

Words and Music by DESMOND CHILD,
ALICE COOPER, JON BON JOVI and RICHIE SAMBORA

Intro

Out of time 2

A5(implicit)
Organ in

G5(implicit)

levitating synth effect

w/ bar

8va

* tr

gradual release

-2 rit.

TAB

TAB

Gtrs I and II do not line up rhythmically.

*begin with depressed bar

8va

w/ bar

acc.

(0)

(0)

(0)

(0)

(0)

(0)

**pinky finger snaps off
whammy bar

8va

* tr

Full

Full 1/2

15

15

15

Full

w/ bar

Full

w/ bar

explosive dive

12

(12)

*push 1st string into 2nd string
the raised Eb is approximate

sound effects spill over into verse

Verse
a tempo

Am

C

1. I can't find your face _____ in a thou - sand mas - quer - a - ders. You're
2. Try to walk a - way _____ when I see the time I've wast - ed

Gtrs. tacet 1st four meas.

2nd verse

not very audible

D(m)5

F5

G5

hid - den in the co - lons of a mil - lion o - ther lost cha - ra - ders
Starv - ing at a feast and all this wine I've ne - ver ta - sted

P.S.

*

* the number following the slash denotes what guitar plays on repeat.

A5 C5

In life's big pa - rage I'm the lone - li - est spec - ta - tor Cuz you're gone
 On my lips your mem - 'ry has been stained. Is it all in vain

D(m)5 F5 G5

with-out a trace tell me in a sea of face - less i - mi - ta - tors. yeah.

*unidentifiable low pitch

2nd time

Pre-Chorus
A(m)5

F5

G5

(Ah ———) (Ah ———) I can't take a - no - ther night.

Gtr. III

(8 5 7 7)

12 (12)(12)(12) 12 (12) 12 16

2nd time

12 12 16 16 16

A(m)5

F5

G5

(Ah ———) (Ah ———) burn- ing in - side — this

Gtr. III

(7 7 8 5 7 4)

12 (12)(12)(12) 12 (12) 12 16

12 12 12 12 12 12 12 12 16 16 16 16

12 12 12 12 12 12 12 12 16 16 16 16

Bm A C E(m)5
 On my own and I feel like Hell is liv-ing with-out you
 E(m)5 +Solo A(m)5 F5 G5
 (liv-ing with-out you) liv-ing with-out you
 *slight string noise
 +Rhythm guitar keeps straight 4 through entire solo
 Full Full Full Full
 15 15 15 15 (15) 13 15 15 (15) 13 15 15 15 15 13 15 15 (15)
 A(m)5 F5 G Am F
 8va
 hold bend
 13 14 19 17 17 20 (20) 19 19 (19) 20 20 Full 20 20 19 17 19 17 19 19 20 20 22
 rake
 G5 A(m)5 F5
 8va
 *Gtrs. I and II
 22 22 20 20 19 19 17 17 20 20 17 16 9 (9) 16 14 16 9 (9) 16 14 16 9 (9) 16 14
 *positions are optional for this segment

G5

Out-Chorus
+Bm

A5

Ah _____

Hell (you) _____ is

liv - ing with - out _____ your

8va *

**

*harmonic squeal

**light vibrato

Out-solo 2nd time

8va

3

3

Full

21

21

21

21

(21)

19

*rhythms for solo may fluctuate
+ x's indicate muted bass notes

E(m)5

G5

B(m)5

A5

Love ain't

noth-in'with- out _____ your _____

Touch me Ah _____

Hea - ven would be _____ like

15

8va *

3

3

Full

Full

21

21

21

21

(21)

19

21

21

(21)

21

x

*bend is slightly under pitch

C5 Em Bm A5

Hell is liv - ing with - out - you - Nights (Nights) get (get) long - er and cold - er

8va

Full Full Full

21 22 21 22 21 21 21 21 (21) 19 21 19 21 19

*bends slightly under pitch

E(m)5 G6 B(m)5 A5

I'm (I'm) down (down) beg - ging to hold - ya On (On) my (my) own and I feel - like

8va

Full Full Full

21 19 19 22 19 22 19 22 19 22 22 22 22 21 19 21 (21) 19 22 19 22

C Em

Hell is liv - ing with - out - you -

8va

Full

19 21 19 22 19 22 22 22 21 (21) 19 21 (21) 19

Repeat figures below and fade ou.

— achieved with delay effect —

2 2 2 2 2 2 2 2 2 2

Words and Music by DESMOND CHILD,
ALICE COOPER and JOHN MCCURRY

A cappella

[illegible]

(Al - right_)

Your dad-dy calls me scum.

[illegible]

(Al right—) Wrap your fin-gers all a-round me I'm your G - G - G - G - G - G - G - G

Gun.

Drums set up rhythm

TAB				
				20 20 20
				10

*ascending high pitched harmonic

The first system of musical notation for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: A4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The lyrics 'The Rose Tree' are written below the staff, aligned with the notes: 'The' under A4, 'Rose' under A4, 'Tree' under G4, 'The' under F#4, 'Rose' under E4, and 'Tree' under D4.

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef, followed by a key signature of one sharp (F#) and a common time signature (C). The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a half note G4, a half note F#4, and a half note E4. The system ends with a double bar line.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100

on repeat

On repeat

The first staff of music is in treble clef with a key signature of one sharp (F#). It begins with a repeat sign. The melody consists of the following notes: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (half), and D4 (half). The first four notes are marked with a wavy line and the text 'On repeat'.

Handwritten musical notation on a five-line staff. The notation includes a key signature of one sharp (F#), a common time signature (C), and a series of notes and rests. The notes are mostly quarter notes, with some eighth notes. There are also rests of various durations. The handwriting is in black ink on a white background.

B5

C#5 D5

B5

Verse

B5

Well _____ I'm

dressed in black, I'm a
hard as they come, I'm a

on repeat

P.M.

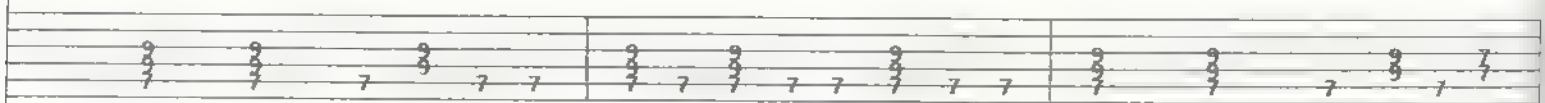
Harm.

8va
Harm.heart at - tack, and my draw is tol light - ning quick.
hit and run. I'm a pis - tol pack - in' boy.Well if you're
Bet - ter

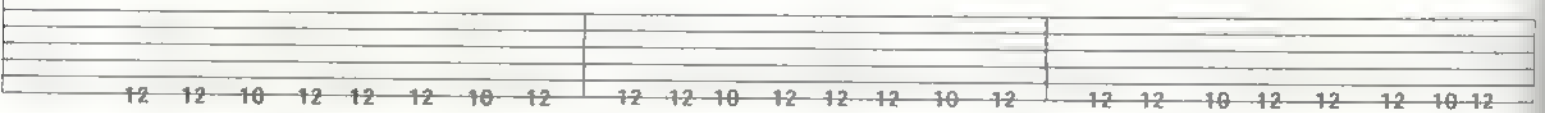
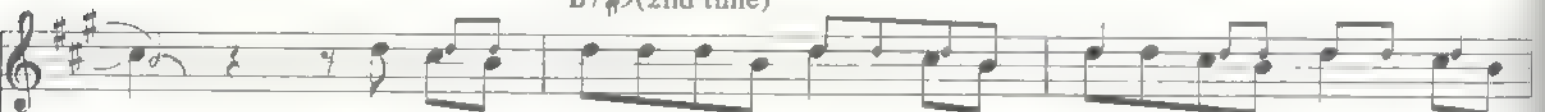
E5



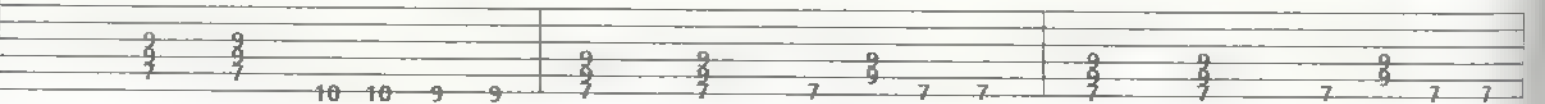
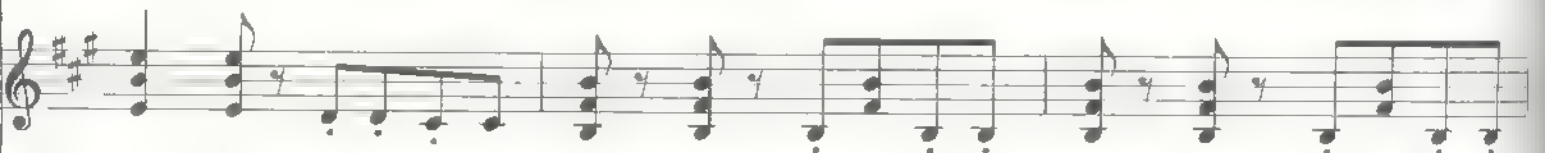
look-in' for a man with the ma - gic hands. I can real - ly do the trick.
 waik real slow, I'm on the edge you know and I'm ea - si - ly an - noyed.



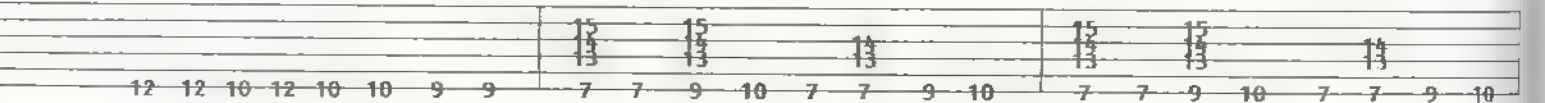
P.M.

B5
B7#9(2nd time)

And if you see me on the street and you're burn-in' from the heat there's a
 Some-one's giv - in' you trou - ble, I'll be there on the dou - ble just



P.M.



B5 D5 E5

fire — down be - low. — You be the tar - get on the bed, I'll be
call me on the line. — I've got a mu - scle I can flex that'll —

7 7 9 10 7 7 9 10 7 7 9 10 7 7 9 10 12 12 10 12 12 12

P.M.

7 7 9 10 7 7 9 10 7 7 9 10 12 12 10 12 12 12

shoot-in' hot lead. Let me take con - trol. —
fog your lit - tle specs till you think you're go - in' blind. —

(Spoken) 1. You're a
2. I —
(You)

7 7 9 10 7 7 9 10 7 7 9 10 12 12 10 12 12 12

P.M.

G#

12 12 10 12 12 12 12 12 10 12 12 12 12 10 12 10 12 (9)

Pre-Chorus

A5

scared know (still) lit - tle these girl streets (need -) in like this the big, scars (some -) bad on my

B5

town. back (one) So and I ea stay (who) sy as to sink, load (will -) ed as so this

Chorus D

E

D

ea gun (he -) on sy to drown. back. (strong -) Aw! Pull my trig - ger I

E

D

E

D

E

get big - ger Then I'm lots of fun. I'm your

B5 C#5 D5 B5 C#5 D5 C#5 D5 B5 C#5 D5 B5

gun. I'm your gun, gun, gun.

1st time

A.H. 15 ma

Full

Full

Full

2nd time

8va

8va

8va

*slight harmonic overtone

Full

F#

F#

D E D E E D E

Bite my bul-let. Push and pull it. Tell me I'm the one. I'm your

B5 C#5 D5 B5 C#5 D5 C#5 D5 B5 C#5 D5 B5 A5

gun. I'm your gun, gun, gun.

1st time

Full 17 (17) 15 17 15 (15) 0

**harmonic overtones present

2nd time

Full 10

*unintentional note

wide vibrato 10

***A.H. 15ma above principal pitch

10 9 (8) 7 (6) 10 9 7 7 9 (9)

N.C.

Hold Squeeze on it stea tight dy er al Aim ways and

P.M.

10 12 12 10 12 11 10 12 12 10 12 11 10 12 12 12 14 14 12 12 14 14 12

1 B5 C#5 D5 B5 C#5 D5 C#5 D5 B5 C#5 D5 B5

rea - dy. Yeah! Well, —

fire

P.M.J

14 7 8 9 7 9 9 4 4 6 7 4 4 6 7 6 7 4 4 6 7 4

2 2 4 5 2 2 4 5 4 5 2 2 4 5 2

2nd time
8va

15ma 15ma 15ma

B D B D# A C# C# B

(5) 9 7 6

7 7 0 7 7 4 7 7 7 0

A5 | 2.

I'm as Yeah!

gradual release * **

w bar *attack produced by scoop **cont. harmonics and pulling up on whammy bar

C# B

(5) (5)

15ma

-1½

A

7 7 7 7 0

Solo - Gtrs. I and II trading 4 bar phrases

Gtr. I
A5

7 6 2

9 9 9 9 10 10 8 7 7 7 7 6 9 10 6 7 7

w/ bar

*pull up on bar

-1/2

2 2 3 0 2 3 2 2 3 0 2 4 0

Gtr. II

B5 C#5 D5 B5 C#5 D5 C#5 B5 C#5 D5 B5

Full

10 (10) (10) 10 9 8 7 9 7 9 7 9 8 7 5

w bar

-1/2

*3

*3

*3

*3

*dig in to achieve harmonic overtones

9 9 6 7 9 9 6 7 6 9 9 6 7 9 9 9 9 9 9 9 7 7 9 9 9 9 7 7 9 9 9 9

1/4 1/4 1/4 1/4

10 9 10 10 10 10 10 10 10 10 10 10 7 7 10 9 10 10 7 7 10 9 10 10

less audible

A5

*

*rhythm not very audible

inaudible 4 measure phrase

B5

C#5

D5

B5

C#5

D5

C#5

D5

* 15ma

F#

7

(◇)

*gradually pull up whammy bar aiming for target pitch

8va -

barely audible

1/2 Full

*pitches are approximate

B5

C#5

D5

B5

15ma

C

D#

*target pitch

8va -

23

23

21

21

21

18

N.C.

Hold on stea - dy Al - ways

P.M.

rea - dy Yeah! (Yeah!) Yeah! (Yeah!)

P.M.

Harmonics gone wild in background spanning 4 measures

Out-Chorus

Yeah! (Yeah!) Pull my trig - ger I

get big - ger uh Then I'm lot's of fun. I'm your

B5 C#5 D5 B5 C#5 D5 C#5 D5 B5 C#5 D5 B5

gun. I'm your gun, gun, gun.

8va

loco

Full

22 19 21 19 19 21 21 19 21 19 21 20

E5

Rub Load my bar - rel, straight and nar - row. Dress -

clip and lick your lips.

2nd time

Full hold bend

15

19 17 19 19 17

E5

This up is like get - tin' a nun n - n - n - n - n - n - n - nun

(nun) I'm your

Harm.

w/ bar Harm.

(14) 14 13 14 13 14 12 14

B5 C#5 D5 B5 C#5 D5 C#5 D5

gun I'm your

1st time

Full 17

hold bend

17 17 17 17 17

2nd time

8va

*drops slightly under pitch

Full 22 (22) (22)

B5 C#5 D5 B5 N.C.

gun, gun, gun. — Hold on stea - dy

P. M.

pull up on bar

(17) (17) 15 17 17 15 19

8va

Full

22 21 21 13 21 1/2 1/2 Full

*approximate pitches

B5 Fine

Al - ways rea - dy Yeah! Yeow! —

P.M.

ascending harmonics w/ bar

12 14 14 12 12 12 14 12 14 7 8 9 7 9 7 9